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ORIGINAL DRAWINGS

BY

OLD AND MODERN MASTERS

FROM THE

R. EDERHEIMER

COLLECTION



THE ANDERSON GALLERIES
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK

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JACOB VAN RUYSDAEL

OLD MILL

[NUMBER 119]



REMBRANDT

AN OLD DOORWAY

[NUMBER 96]

SALE NUMBER 1415
ON PUBLIC EXHIBITION FROM APRIL THIRD

CATALOGUE OF

ORIGINAL DRAWINGS

BY

OLD AND MODERN MASTERS

FROM THE

R. EDERHEIMER

COLLECTION

EXAMPLES OF THE WORK OF THE GREAT ITALIAN, FRENCH, GERMAN, DUTCH, FLEMISH AND ENGLISH ARTISTS OF THE XVI, XVII, XVIII AND XIX CENTURIES

TO BE SOLD
ON THE EVENING OF APRIL NINTH
AT 8.15 O'CLOCK

THE ANDERSON GALLERIES
PARK AVENUE AND FIFTY-NINTH STREET
NEW YORK
1919

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1. All bids to be PER LOT as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

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Priced Copy of the Catalogue may be secured for fifty cents for each session of the sale

The Anderson Galleries

Incorporated

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK

Telephone, Plaza 9356 Catalogues on request.

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

NOTE

I SHOULD like to explain the origin and meaning of this sale. It is very closely connected with the recent sale of drawings belonging to Mr. Hamilton Easter Field, or rather with the owner of these drawings. It was Mr. Field's drawings which brought me to know him; and when I was spending my summer with him in Ogunquit, Maine, last year, he made up his mind to make a painter out of me. Whether he has succeeded only the future can tell, but he has inspired me with a passion to create, and I mean to devote all the time I have been giving to the details of my little gallery to painting. I have been painting in my office all winter and now I want to give up my office so I can spend all my time in my studio, where, until I can make a living by painting, I shall continue my trade as expert and marchand amateur.

And now a few words as to the collection here offered. In trying to dispose of the greater part of my stock I naturally intended first of all to get rid of the things that were most in my way; but when making my selection and writing the catalogue I put aside one piece after another that came to me in collections and that I have never offered to my clients, and finally I had chosen all my good things and rejected all the poorer material. Of course, not all these drawings are great; there is material for the most moderate purse alongside of treasures fit for world-famous collections. But all the drawings are good and genuine. The catalogue, which is written with infinitely greater care than most catalogues, tries to be as critical as possible. Every item has the endorsement of my good name to be what it is represented in these pages. I do not make attributions; I only reject those I consider faulty. Only in absolutely established things do I feel justified in giving a great name without reserve, while it is a good principle to retain modest attributions. This latter principle can best be illustrated by the wise words of Arthur Strong, quoted in C. F. Bell's excellent publications of the Drawings of Christ Church, Oxford. He says: "The stream of tradition has brought down much that was once matter of common knowledge or of easy verification, and that, left to our own resources, however elaborate, we should find it impossible to restore." If an attribution is solely based on my own opinion it is so stated.

RICHARD EDERHEIMER

DRAWINGS OF THE GREAT MASTERS

FIFTEENTH AND SIXTEENTH CENTURIES

ITALIAN SCHOOL

LOTS 1 to 37

BACCIO BANDINELLI

1493–1560

Contemporary and rival of Michel Angelo

1 ST. JEROME, SEATED, WITH THE LION

Powerful pen drawing, strongly suggestive of Michel Angelo's style. Height, 11½ inches; width, 7¾ inches

2 SEATED FIGURE OF AN ANGEL (or SAINT)

Vigorous pen drawing, signed with the initials B.B. in the lower left. Height, 9½ inches; width, 5¼ inches

LUCA CAMBIASO (called Luchetto da Genova)

1527–1580

3 A SAINT, SEATED ON CLOUDS

Vivid and characteristic reed-pen drawing with India ink wash. From the Hamilton Easter Field collection.

Height, 11½ inches; width, 7½ inches

4 LOT OF FOUR DRAWINGS, in peculiar pear shape, representing:

(a) Christ the Infant presented to the High-Priest.
(b) The Annunciation of the Virgin.
(c) Christ carrying the Cross.
(d) The Descent of the Holy Ghost.

All four are in Cambiaso's well-known style, but only the first one, the presentation to the High Priest, a brilliant example,

appears to me to be from his own hand. A certain looseness in the technique makes me believe that the other three compositions are works of a pupil, made to decorate a certain space in co-operation with the master.

All about 13½ inches high; 10½ inches wide

DOMENICO CAMPAGNOLA (attributed to)

1484–1556

5 WIDE MOUNTAINOUS LANDSCAPE, WITH CLASSICAL RUINS AND STATUES

In the middle-ground a city at the foot of a hill.

Like most of the drawings given to the above attribution this drawing was previously attributed to Titian. Although it has all the earmarks of Campagnola's style, his composition and typical flow of line, I am not fully convinced of his authorship. In certain spots it lacks his peculiar precision of line and there more resembles Titian's style. I am inclined to think that Agostino Carracci made this drawing. We know numerous drawings from his hand which bear a strong resemblance to the manner of Domenico Campagnola.

A beautiful Italian drawing.

Height, 8 inches; width, 11 inches

ANNIBALE CARRACCI

1560–1609

6 GROUP OF FIVE BOYS AT PLAY

Magnificent charcoal sketch, showing the strong influence of Raphael's style.

A drawing of highest artistic quality.

Height, 5⅜ inches; width, 8⅝ inches

POLIDORO DA CARAVAGGIO (old attribution)

1495–1543

7 ROMAN WARRIOR AND HORSE

Pen sketch.

Interesting 16th Century drawing, from the collection of Sir Joshua Reynolds. Height, 4⅝ inches; width, 5⅞ inches

RAFFAELLO DAL COLLE

(Raffaello di Michelangelo di Luca dal Colle)

Born at Sansepolcro, before 1500; died there, 1566

8 GUARDIAN OF THE TOMB OF CHRIST

Beautiful sanguine drawing with the Collector's mark Fagan 569, Charles I? Earl of Arundel or Lanière.

The attribution on the reverse together with the note: "Si trova il quadro nel Duomo a San Sepolcro" led to interesting research and an amusing discovery: In Thieme Becker, Vol. VII, page 215; Walter Bombe writes about our artist amongst other things: "Patzak has recently produced evidence worthy of attention that Colle belonged to the closer circle of pupils of Raphael. One of the arguments is, that Colle has copied some parts of the Fresco in the Stanza del Heliodor exactly, in order to use them again later; as is, for instance, shown in the figure of Heliodorus himself, which we find with slight alterations in the form of a guardian of the tomb, in Colle's 'Resurrection of Christ' in the Cathedral of San Sepolcro . . ." The drawing here shown is undoubtedly Colle's memorandum for this theft, as it tallies almost exactly with the prostrate figure of Helidorus in Raphael's famous Fresco.

A highly interesting drawing and document.

Height, 5½ inches; width, 7⅜ inches

GIOVANNI BATTISTA FRANCO

1510–1580

9 CHRIST HEALING THE BLIND MAN

To the right, Sketch of an Angel.

Pen drawing from the Collection of Sir Peter Lely and the Earl of Pembroke. There is a peculiar influence of the German art of the 16th Century noticeable in this drawing. The Angel looks as if it were copied from Dürer.

Highly interesting sketches.

Height, 9½ inches; width, 13½ inches

ITALIAN SCHOOL (previously attributed to Fra Bartolomeo)

16th Century

10 HEAD OF AN OLD MAN (SAINT?)

Broad charcoal sketch, in the lower left a sanguine study of a head, on the reverse charcoal and sanguine sketches.

A brilliant sheet of sketches, but undoubtedly later than Fra Bartolomeo. To me it looks like work of the later 16th Century Venetian School, possibly Tintoretto.

Height, 9¾ inches; width, 6⅝ inches

ITALIAN SCHOOL

16th Century

11 HOLY DISPUTA

Very fine pen and India ink drawing, similar in grouping to the famous compositions of the same subject of Raphael and Albrecht Dürer.

Rounded on top, and somewhat damaged.

A drawing, which in my opinion will most likely be established as the work of a very important master, when research in the European collections again becomes possible. Framed.

Height, 7⅜ inches; width, 8 inches

12 TRITON AND CUPIDS AT PLAY WITH A DOLPHIN

Highly spirited Italian 16th Century drawing. Charcoal, circular. Framed. Diameter, 6¾ inches

SCHOOL OF LEONARDO DA VINCI

Lombard, Early 16th Century

13 NUDE MAN

Pen drawing.

This exquisite little drawing came into my hands attributed to Leonardo da Vinci. With names of such magnitude I prefer to be very careful. I submitted it to Dr. Sirén, who shares my view that it is not by Leonardo himself.

Height, 4 inches; width, 1⅝ inches

FILIPPINO LIPPI

Florentine School, 1457–1504

14 MAN OR SAINT, HOLDING A BOOK

Superb pen drawing from the Sir Thomas Lawrence Collection. This interesting drawing came into my possession attributed to Leonardo da Vinci. I did not think it representative of the master's style but felt that it was the work of a very great master. I then submitted it to Dr. Sirén, who asked me to let him have it for a few days to make some research, as he considered it sufficiently interesting. He then wrote me the following letter:

"The little pen and ink drawing representing a standing monk with a book and a staff(?)—possibly St. Anthony—which you showed me the other day and which I now have studied again most carefully, is not as acclaimed by tradition a sketch by Leonardo, but the work of a younger contemporary master. I think there can be no doubt that it was executed by Filippino Lippi. The general character and position of the figure is very Filippinesque and the actual penmanship is the same as in certain of Filippino's drawings such as the sketch in the Uffizi representing Christ among the doctors. The peculiar treatment of the hands and the feet is a conclusive proof of Filippino's authorship. It is a very spirited and expressive little drawing by one of the most captivating of the Florentine Quatrocentisti." Height, 4⅞ inches; width, 4½ inches

NICOLO DA BOLOGNA

Primitive Italian Miniaturist of the 14th Century

15 MINIATURE: The Initial S. with a representation of the Slaughter of the Innocents, in the center King Herod enthroned.

Superb early miniature in very rich coloring on gold ground, vellum. Manuscript of music on the reverse. Part of an old missal which has been cut apart. Other initials by the same hand and with the same attribution are known to the writer.

Height, 8½ inches; width, 7 inches

FRANCESCO MAZZUOLA, called Il Parmigiano

1504–1540

16 FULL-LENGTH FIGURE OF A MAN (SAINT)

Beautiful drawing in ink, sepia wash and white high-lights on green paper. In the style of the Parmigiano drawings which Count Zanetti reproduced in chiaroscuro woodcuts.

From the F. Abbot Collection. Framed.

Height, 6 inches; width, 2¼ inches

17 FULL-LENGTH FIGURE OF A NUDE YOUNG MAN (ST. SEBASTIAN?)

Pen and India ink drawing on greenish-grey paper.

From the F. Abbot Collection.

Height, 8¼ inches; width, 3 inches

18 CUPID STRINGING HIS BOW

Brilliant and characteristic little sanguine drawing. On the reverse sketches of three men in the same medium.

From the Nathaniel Hone, R.A., Collection, 1785.

Height, 7⅜ inches; width, 3¾ inches

GIANFRANCESCO PENNI, called il Fattore

1488–1528

Pupil and assistant of Raphael

19 SHEET OF SKETCHES

In the center, Woman holding a Sword (Justice); to the left a huge bird, below five sketches of Amorini. Above a cornucopia, mitre and other small sketches.

Superb delicate pen drawing of the closer school of Raphael.

From the Collections of Thomas Hudson, 1779, and W. G. Becker, 1819.

This interesting sheet of studies is said to represent sketches for the Cupid and Psyche frescos in the Farnesina, in which Penni co-operated with Raphael.

Height, 8½ inches; width, 6¼ inches

JACOPO CARRUCCI, called da Pontormo

Forentine School, 1494–1557

One of the greatest Florentine draftsmen

20 TWO WOMEN IN CONVERSATION, TO THE LEFT A MAN, ALL SEATED

On the reverse Antique Statue (Jupiter), and four heads in the upper right corner.

Marvelous sheet of sanguine drawings, signed Pontormo in the lower left on the front sheet. Undoubtedly a work of the great Florentine and of great beauty.

Height, 6 inches; width, 10½ inches

GIOVANNI ANTONIO LICINIO, called Pordenone (old attribution)

1483–1539

21 THE VIRGIN AND CHILD, DEFEATING THE DEMON OF EVIL

Interesting 16th Century Italian Chiaroscuro drawing, pen and India ink, heightened with white, on greyish-brown ground.

Height, 11½ inches; width, 8 inches

FRANCESCO PRIMATICCIO (attributed to)

Born at Bologna 1504; died Paris, 1570

22 RECLINING FIGURE OF A RIVER-GODDESS

Beautiful design for a wall decoration, suggestive of the Fontainebleau frescos. Charcoal on brown paper, heightened with white. On the mount an old attribution: Primathaos. The attribution to Primaticcio appears quite plausible to the writer. Height, 7¼ inches; width, 16⅜ inches

BIAGIO PUPINI

Flourished at Bologna from about 1530–1540

23 THE VIRGIN, WITH THE YOUNG CHRIST AND ST. JOHN (similar to Raphael's Madonna del Cardellino)

Chiaroscuro drawing in ink and white color on green paper, from the collections of Sir Peter Lely and the Earl of Pembroke, where it was attributed to Vicenzo di Biagio, 1435 to 1535. Height, 14¼ inches; width, 9¾ inches

24 NUDE MAN

Resting on a couch and some figures standing at the side of the reclining (sick) man.

Drawing by the same hand and the pedigree as the preceding item, showing besides the collector's mark Fagan 569 (King Charles I or the Earl of Arundel). On the border a note: "Biaggio, outline by R. U." (Raphael).

Height, 9 inches; width, 15¾ inches

Dr. Oswald Sirén wrote to me about these two items: "These two drawings are characteristic specimens of the Bolognese School about 1530-1550. I have seen several of the same style and quality and done in exactly the same manner in the Collections at Florence, Stockholm and elsewhere. The old traditional attribution which these drawings have borne since Vasari's time is Biagio Pupini. I am convinced that this name is perfectly right. Biagio Pupini was a later follower of Francesco Francia, strongly influenced by Raphael and the other Roman masters of the early XVIth Century.

As a draftsman he approaches Amico Aspertini, though his style is often larger and more coloristic. Your two drawings are fine examples of Pupini; they ought to interest anybody who is forming a collection of Italian Renaissance drawings."

FRANCESCO RAIBOLINI, called il Francia

1450–1516

25 SHEET WITH NUMEROUS PEN SKETCHES

In the center: Holy Family, above a wounded lion; to the left large head of an old man, in the lower center and right two Amorini at play and one asleep.

Exceedingly fine sheet of drawings from the Earl of Pembroke Collection where it was catalogued under the above old attribution, which I do not feel justified to discard, having no better to offer. I am, however, not personally convinced that Francia was the author of this drawing, but believe that it is an unusually fine early Italian 16th Century drawing of very rare qualities. Height, 9 inches; width, 6⅝ inches

DANIELE RICCIARELLI, called da Voltera (attributed to)

1509–1566

26 THE CONVERSION OF PAUL

The Saint in armor, fallen from the Horse which is rearing behind, seeming to see an enlightening apparition. Roman soldiers to the left.

Powerful composition in chiaroscuro, charcoal and sepia wash with white high-lights on brown ground.

Height, 15⅞ inches; width, 11¼ inches

GIULIO ROMANO

Roman School, 1498–1546

27 SKETCH FOR THE "TAKING OF CARTHAGE BY SCIPIO"

On the reverse the design of a griffin.

Interesting pen drawing, from the Collection of Col. Harrison, who quotes the British Museum authorities as responsible for the attribution. Framed.

Height, 6¾ inches; width, 8¼ inches

GIOVAMBATTISTA DEI ROSSI, called Il Rosso Fiorentino

Florence, 1494; died Fontainebleau, 1541

28 SHEET OF PEN SKETCHES

Above, a Holy Family; below, two heads of youths in adoration.

Interesting early 16th Century Italian drawing.

For the above attribution I am indebted to Dr. Sirén.

On the reverse the stamp of the Ambrosiana, Milan.

Height, 6¼ inches; width, 4⅝ inches

ORAZIO SAMACCHINI

1532–1577

29 CLASSICAL SUBJECT

Roman soldiers bearing standards surround the two central figures, consisting of a crowned king and a naked youth. In the background the soldiers' tents.

Chiaroscuro drawing in pen and bistre heightened with white, on brown paper.

From the Earl of Pembroke Collection.

Height, 16¼ inches; width, 10¾ inches

PELLEGRINO TIBALDI, called Pellegrino de Bologna also called Pellegrino Bellegrini

1527–1592

30 DEMON, OR GIANT

Presumably a sketch for a "Battle of Giants." Tremendously bold and vigorous drawing in charcoal, bistre and white highlights. Height, 12¾ inches; width, 9 inches

DOMENICO ROBUSTI (TINTORETTO)

1562–1627

Son and pupil of Jacopo Tintoretto

31 PROCESSION OF VENETIAN NOBLEMEN

Superb Charcoal drawing, signed in the lower right: Domco Tentoretto. If it were not for this signature I would have given it unhesitatingly to the hand of Tintoretto the Father, as it shows all the characteristic qualities of the latter's hand. However, it is a wise principle in collecting drawings to accept a modest old attribution while it is not advisable to put too much faith in a big name, unless the quality supports the attribution.

Formerly in the collection Ravaisson Mollien (curator of the Louvre). Height, 8 inches; width, 14½ inches

TIZIANO VECELLIO (TITIAN)

1477–1576

32 THE LORD CREATING THE LIGHTS OF HEAVEN

From the Earl of Pembroke Collection, described and reproduced by S. Arthur Strong, in his work on the drawings of Wilton House, Part I, No 9, as follows:

"Pen drawing in bistre heightened with white. The Eternal floats through space in the act of projecting the Sun and Moon in their appointed courses. Below, on the surface of the new earth, plants and animals are in the full enjoyment of life, Leviathan takes his pastime in the deep. The drawing is a modification or rather a free transcript of the similar composition by Michelangelo on the ceiling of the Sistine Chapel, which Titian must have seen when he visited Rome in 1545. It can-



TITIAN

CREATION OF THE LIGHTS OF HEAVEN

[NUMBER 32]

not therefore be later than this year. The cherubs are notably different from Michelangelo's type, and recall those in the Assumption of the Virgin," etc.
While the composition floating above is based on Michelangelo the design of landscape and animals are entirely characteristic of Titian's own individual style.
A drawing of the first importance.
On an old designed mount in pen and sepia, said to be that of Vasari. Height, 12½ inches; width, 10¼ inches
[See Illustration]

33 PEN SKETCH OF A GODDESS OR NUDE WOMAN
This brilliant drawing came into my possession in a collection under the above attribution. It is so powerful, vigorous and characteristic that I do not hesitate to endorse the old attribution.
A superb drawing. Height 4¾ inches; width, 2½ inches

TITIAN (attributed to)

34 KNIGHT ON HORSEBACK rushing to free a nude woman who is attacked by wild animals in a forest
Highly interesting drawing in pen and sepia wash, possibly by Domenico Campagnola, and an interesting specimen for the Titian-Campagnola controversy.
In the lower right the upper part of the collector's mark of Philip Henry Lankrink, page to King Charles I. (Fagan No. 415.) Height, 10 inches; width, 8 inches

SANTI DI TITO
Florence, 1536–1603

35 YOUTH OR SAINT, KNEELING IN PRAYER
Charcoal sketch with white high-lights. Superb late Florentine 16th Century drawing, plainly showing the influence of Andrea del Sarto and Fra Bartolomeo.
Height, 12 inches; width, 6½ inches

FEDERICO ZUCCARO

1543–1609

36 LARGE COMPOSITION

Described in the Pembroke sale catalogue as follows: "A King (probably David) enthroned, surrounded by courtiers in Eastern dress; bodies of dead and dying smitten by the plague are being dragged off to a funeral pyre; in the foreground the Prophet Gad, with uplifted hand, addressing David."

Powerful composition with magnificent Architecture. Pen and sepia wash, touched with white.

From the Earl of Pembroke Collection.

Height, 13½ inches; width, 16½ inches

37 THE VIRGIN AND CHILD, enthroned, bestowing blessing upon numerous Saints, adoring her

Beautiful composition, in pen and sepia wash.

From the Hamilton Easter Field Collection.

Height, 14⅞ inches; width, 9⅞ inches

SIXTEENTH CENTURY

SWISS, GERMAN AND DUTCH SCHOOLS

LOTS 38 to 53

JOST AMMAN

1539–1591

38 FORTITUDE

Young woman, carrying a broken column, in the distance landscape with villages and ruins.

Pen and India ink.

From the R. Peltzer Collection.

Height, 5¾ inches; width, 4½ inches

39 TWO NOBLEMEN WITH A HORSE

Pen and India ink drawing.

From the Peltzer Collection.

Height, 3⅞ inches; width, 4½ inches



JOERG BREU
[NUMBER 41]

HERRI MET DE BLES (Blesius) (Attributed to)

16th Century

40 ST. LUKE PAINTING THE MADONNA

Circular pen and India ink drawing on yellowish ground with white high-lights.

Beautiful composition with rich Gothic Architecture. The monogram of Lucas van Leyden on the round tablet on a pillar at the left apparently added by a later hand, also some of the pen lines have been strengthened in a later ink. This drawing was previously attributed to Dirk Vellert, the above attribution is due to Dr. Max J. Friedlaender. Diameter, 10½ inches

JOERG BREU

1480–1537

41 TUBAL CAIN, INVENTING MUSIC

Masterly chiaroscuro drawing in pen and India ink on paper grounded in brown with white high-lights added. Magnificent composition with rich Renaissance architecture and prospect into an open landscape. Dated 1522. The monogram of Albrecht Aldorfer added by a later hand. This same composition has been executed in oil by Breu on the wing of a small organ in the Fugger chapel at St. Anna, Augsburg.

Thieme Becker, Vol. IV, page 594. Another chiaroscuro drawing of the same subject attributed to Breu is in the Uffizi Collection at Florence (Photograph Brogi), but according to Thieme Becker, this latter is a later repetition by a different hand.

There is no doubt, even without the confirmation in the "Kuenstler Lexicon" that the drawing here shown is the Original and the Florence drawing the imitation. If this drawing had been made after the Florence drawing with fraudulent intention, it is hardly probable that the name of the more famous Altdorfer would have been added as the author.

A drawing of first importance. From the R. Peltzer collection.

Height, 13⅞ inches; width, 6½ inches

[See Illustration]

42 CIRCULAR COMPOSITION, apparently representing a Fountain of Youth. In the center in the foreground three women bathing, at the left a knight leading his wife to the fountain: to the right a knight spectator, holding his horse. In the middle-ground a party feasting with wine and music. Behind a wall the roofs and towers of a mediæval city.

Pen drawing in Joerg Breu's most characteristic style, partly colored in red, blue and light green. Drawings of this school of such quality are of the utmost rarity. Diameter, 11 inches

ALBRECHT DÜRER (After)

43 THE ANGEL WITH FEET OF COLUMNS OF FIRE handing a book to St. John of Patmos, which the latter devours (figuratively)

One of the scenes depicted in Dürer's series of wood-cuts: The Apocalypse of St. John.

Superb pen and sepia wash drawing, executed after Dürer's wood-cut by a contemporary, most likely Marc-Antonio Raimondi, as the treatment of the trees shows that particular style of his earlier engravings.

A highly interesting 16th Century copy, from the collections of Louis C. Borgmeyer (where it was attributed to Albrecht Dürer), Ravaisson-Mollien, and Garnier.

Height, 15½ inches; width, 11⅜ inches

URS GRAF

Swiss School, about 1485–1535

44 A LANSQUENET

Beautiful chiaroscuro drawing in white on brown ground. Swiss and German drawings of this period of such quality are of the greatest rarity.

A drawing of first importance.

Height, 5¾ inches; width, 4 inches

BALTHASAR JENICHEN

Nuremberg, 16th Century

45 PORTRAIT OF ANSELMUS GRATAROLUS (born 1516)

Above the old inscription: Anselmi Grataroli effigies anno aetatis suae 47 mensib. 7 1563. mense novemb.

Interesting 16th Century pen drawing, from the Van Scheltema Collection. Height, 3½ inches; width, 3⅛ inches

CHRISTOPH MURER (Maurer)

1558–1614

Famous Swiss Glass Painter

46 ORPHEUS PLAYING TO THE ANIMALS

Magnificent pen and India ink drawing from the Peltzer Collection. In the catalogue of the latter it was attributed to Daniel Lindtmayer, 1552-1607, of the same school. This drawing, however, has been pronounced by highest authority as typical of the manner of Murer.

Fine and very rare specimen.

Height, 6⅛ inches; width, 3⅞ inches

PRIMITIVE GERMAN MASTER

(previously attributed to Master Wilhelm of Cologne)

47 A WINGED SAINT, writing in a book, to the left an Angel

Both figures surrounded entirely by minute Gothic handwriting. In very delicate old coloring on brown paper.

A puzzling drawing; the writer has never seen a similar work with outline in writing. The attribution to Master Wilhelm of Cologne is hardly possible, it seems to me a work of the Cologne School of the end of the 15th Century. The delicate features of the Angel remind me of Stephan Lochner. A connoisseur considers it work of the Krankish School and suggests Mathaeus Grunewald.

A highly interesting early drawing.

From the Ravaisson Mollien Collection.

Height, 8¼ inches; width, 6¼ inches

HANS LEONHARD SCHAEUFFELEIN (attributed to)

Nuremberg, 1490–1540

48 MAN KILLING A WILD BOAR

Superb early 16th Century pen drawing, by one of the followers of Albrecht Dürer. On a stone in the lower right a monogram H.S. which however is not that of Schaeuffelein. Exceedingly rare specimen. From the Collections of Ravaisson Mollien and Charles Garnier. Height, 8 inches; width, 6 inches

TOBIAS STIMMER

Swiss School, 1539–1587

49 THE ANGEL APPEARING TO THE SHEPHERDS

Masterly chiaroscuro pen drawing on dark greenish ground, India ink, with white high-lights.
From the Grahl Collection.

Height, 7¾ inches; width, 5⅞ inches

50 DESIGN FOR A COAT OF ARMS

Supported and held by four angels. Pen drawing, hexagonal, with slight touches of red coloring.
From the Lanna Collection.

Height, 4¼ inches; width, 2⅝ inches

SWISS GLASS PAINTER

of the 16th Century

51 RICH COMPOSITION FOR A GLASS WINDOW

In the center Christ at the Table of Simon the Pharisee, with Mary Magdalen kneeling before him. Below, at the right, a kneeling donator in prayer; and a coat of arms. In the upper right a biblical scene (4 Reg. Chap. 13). The corresponding space at left is blank.
Pen drawing, only the coat of arms and the halo above Christ's head in colors.
Drawings of this school and of such breadth of execution are of extreme rarity.
On paper with the water mark of a bear.

Height, 15½ inches; width, 10½ inches

JAN WIERIX
1548–1615

52 ADAM AND EVE WITH THE ANIMALS IN PARADISE
Exquisite pen drawing on vellum, of the greatest minuteness and fineness of execution.
From the Peltzer Collection.
Height, 3⅝ inches; width, 4⅝ inches

LAMBERT ZUTMAN (also known as Suavius)
1510–1567

53 GROUP OF ABOUT 25 PEOPLE. Supposed to be a study for the artist's engraving: St. Peter and St. Paul healing the lame man at the Beautiful Gate. Pencil drawing.
From the Earl of Pembroke Collection.
Height, 12½ inches; width, 8 inches

SIXTEENTH CENTURY

FRENCH SCHOOL
LOTS 54 to 64

FRENCH MINIATURIST
of about 1500

54 THE JUDGMENT OF SOLOMON
Illuminated page from a French Livre d'Heures. Four lines of Manuscript text with the initial D. below the miniature, both surrounded by rich ornamental scroll border. Manuscript text on the reverse. Framed.
Height, 6¼ inches; width, 4¼ inches

SALOMON BERNARD, called le petit Bernard
Born at Lyons about 1515; died there after 1580

55 OLD LEATHER VOLUME with 60 leaves, containing about 115 minute drawings representing Scenes of the Old and New Testament and the History of the Apostles, two title-pages with

ornamental borders, one sheet of ornamental scrolls, and an exquisite minute pen drawing of the Virgin and Child in a glory, standing on a Crescent, in Dürer's style.

These magnificent little drawings, from the Ritter von Pfeiffer Collection, Vienna, came into my hands as the originals for Bernard's famous Bible publication, which appeared in Lyons in 1553.

The German text added on many pages, however, makes the owner believe that the drawings in this volume are contemporary German copies from the famous French wood-cuts, which in their turn borrowed most of their motives from Schongauer and Dürer.

A highly interesting collection of drawings.

FRANCOIS CLOUET AND HIS SCHOOL

François Clouet was born, probably at Tours, between 1516 and 1520; he died in 1572. He was the foremost and leader of the French School of Portraitists of the middle of the 16th Century and was court painter under Henri II, Francis II and Charles IX.

56 FRANCOISE DE LENONCOURT, PRINCESSE DE GUEMENEE

Attributed to François Clouet.

Very fine original drawing in black and red crayons (the hair touched in water-color), in lower border the old inscription: "M. Damoiselle de Lononcor."

In a beautiful Renaissance style frame.

Height, 11¼ inches; width, 7¾ inches

She was the daughter of Rene de Laval, Seigneur de Boisdauphin. Married first, Henri, Marquis de Lenoncourt; secondly, Louis VI de Rohan, Prince de Guéménée. She died in 1615.

The notes to this and the following 8 items are copied from the catalogue of a previous owner, and are attached to the back of each frame.

57 FRANCOIS DE LORRAINE, SECOND DUC DE GUISE, 1519-1563

Attributed to François Clouet.

Magnificent French 16th Century drawing in red and black



FRANCOIS CLUVET

[NUMBER 59]

crayons. In the lower right the old inscription in ink: "Monsieur de Guise, son fils aisné."
In a Renaissance style frame.

Height, 13¼ inches; width, 8¾ inches

He was a son of Claude de Lorraine and of Antoinette de Bourbon and head of the Catholic party in opposition to that of Condé. He married Anne d'Este. Assassinated by a Protestant named Poltrot de Méré.

58 LEONOR D'ORLEANS, DUC DE LONGUEVILLE ET D'ESTOUTEVILLE, 1540-73. Married Marie de Bourbon

Attributed to François Clouet.

310- Superb drawing of the same excellent quality as the preceding item. In black and red crayons.
In lower right the old inscription in the same hand as the other item: "Monsieur le Duc de Longueville."
In a Renaissance style frame.

Height, 13 inches; width, 8¾ inches

59 JACQUES DE SAVOIE, DUC DE NEMOURS, 1531-1585

Attributed to François Clouet.

310- Of the same quality as the preceding item, and marked in the same old handwriting in the lower left: "Monsieur Le Duc de Nemours." Black and red crayons.
In a Renaissance style frame.

Height, 13 inches; width, 8¾ inches

He was a French General. Married Anne d'Este, widow of François, Duc de Guise, who was assassinated by Poltrot de Méré.

[See Illustration]

60 MARGUERITE DE VALOIS, Called "LA REINE MARGOT," 1553-1615

Attributed to François Clouet.

90- Delicate drawing in black and red crayons with slight touches of water-color.
In a Renaissance style frame.

Height, 13 inches; width, 8¼ inches

Daughter of Henri II and Catherine de Medici. In 1572 she married Henri de Bourbon, King of Navarre, who became later Henri IV of France, by whom she was divorced.

61 MELCHIOR DES PRES, SIGNEUR DE MONTPEZAT

Attributed by previous owner to Jean Clouet. (As he died in 1541 and it shows plainly the same hand as that of the author of the previous items, I think the attribution to François, who worked later, more likely).

Exquisitely delicate drawing in red and black crayons.

In a Renaissance style frame.

Height, 13 inches; width, 9 inches

Relation of Brantôme; Master of Forests and Sénéchal of Poitou; lieutenant of the King in Guyenne under Henri II and his sons; lieutenant in the service of the Duc de Guise.

62 MADAME CURTON, WIFE OF JACQUES DE CHABANNES; Governess to Marguerite de Valois

Attributed to Jean Clouet.

Delicate drawing in black and red crayons, similar in style and character to the preceding items.

In a Renaissance style frame.

Height, 12¾ inches; width, 8½ inches

63 PORTRAIT OF A GENTLEMAN

Attributed to Jean Clouet.

Delicate drawing in black and red chalks of the same style and quality as the preceding items.

In a Renaissance style frame.

Height, 13 inches; width, 8½ inches

64 PORTRAIT OF A GENTLEMAN, About 1569

School of Clouet, artist unknown.

Exquisite drawing in black and red crayons, slight touches of yellow water-color.

Of the same unusual and rare quality as the eight preceding items.

In a Renaissance style frame.

Height, 12¾ inches; width, 8½ inches

SEVENTEENTH CENTURY

ITALIAN SCHOOLS

LOTS 65 to 76

DOMENICO MARIA CANUTI

Bologna, 1620–1684

65 MARTYRDOM OF A SAINT

The latter at the foot of a column in a Roman Circus surrounded by six lions, an old male Saint and an Angel floating in the air, comforting the Martyr.

Beautiful Bolognese drawing in pen and sepia wash on brown paper, high-lights in white of lead, partly turned black.

From the Count Gelozzi Collection.

Height, 8½ inches; width, 14 inches

GIULIO CARPIONI

Born at Venice, 1611; died Verona, 1674

66 THE BODY OF A DROWNED MARTYR

Supported by six nude figures; an Angel strewing flowers above.

Highly interesting sanguine drawing of the 17th Century. The old attribution in ink on the reverse.

It is a wise practice to retain an old traditional attribution, if it does not bear a famous name, as the early owner might have had much better evidence for the authorship than we are able to produce now. Height, 8 inches; width, 11 inches

DOMENICO ZAMPIERI, called Domenichino (attributed to)

1581–1641

67 YOUNG MAN AT PRAYER

Charcoal, heightened with white on blue paper. Framed.

Height, 8¾ inches; width, 8 inches

MATTEO DA SAN GIMIGNIANO

68 BIBLICAL OR MYTHOLOGICAL SCENE

Vigorous and decorative Italian 17th Century pen drawing, India ink and white high-lights, partly turned black, on grey paper. Composition for a fresco. Framed

Old attribution, impossible to verify as no Matteo da San Gimigniano is mentioned in the reference works.

Height, 10½ inches; width, 9½ inches

LUCA GIORDANO, called Fa Presto

Naples, 1632–1705

69 MYTHOLOGICAL SCENE: MELEAGER AND ATALANTA

Meleager wounded, supported by two women in the center, Atalanta with bow rushing from the right; Diana on the left. Above in the clouds Venus in a chariot, in the middle distance the boar running away worried by a dog.

Vivid pen and India ink drawing, oval.

Height, 10½ inches; width, 7½ inches

ANDREA MALINCONICO

Circa 1600–1650

70 PIETA

Four Holy Women mourning over the dead body of Christ. Chiaroscuro drawing in India ink touched with white, on tinted paper.

From the Earl of Pembroke Collection.

Height, 14 inches; width, 11 inches

CARLO MARATTA (or Maratti)

Roman School, 1625–1713

71 SAINTS AND ANGELS ON CLOUDS

Magnificent charcoal drawing with white high-lights on greenish grey paper. Signed C. Maratte, in lower right.

Height, 14¾ inches; width, 8⅝ inches

DONATO MASCAGNI (or Mascagio) called Fra Arsenio

Born in Florence, 1579; died 1636

72 THE JUDGMENT OF KING SOLOMON

Splendid little pen sketch of great dramatic effect. Framed.

Height, 3⅝ inches; width, 3¾ inches

PIERFRANCESCO MOLA

1612–1668

73 ST. JOHN THE BAPTIST, PREACHING

Beautiful composition in pen, sepia and white of lead (which has partly turned black).

Height, 4⅞ inches; upper width, 6⅛ inches; lower, 9¼ inches

ANDREA SACCHI

1598–1661

74 ABRAHAM DISMISSING HAGAR

Carefully executed sanguine drawing with white high-lights

Height, 7¼ inches; width, 7½ inches

ALESSANDRO TURCHI, called Orbetto Veronese

1582–1648

75 SALOME PRESENTING THE HEAD OF ST. JOHN TO HEROD

Highly interesting pen and India ink wash drawing. Probably a study for the painting "Salome" in Munich mentioned in Bryan's Dictionary. Circular composition.

Diameter, 9½ inches

76 ACADEMIC STUDY OF A NUDE MAN

Charcoal, heightened with white on blue paper.

Signed Allessandro Veronese, in ink, in the upper left corner.

Height, 15¾ inches; width, 10½ inches

SEVENTEENTH CENTURY

DUTCH AND FLEMISH SCHOOLS

LOTS 77 to 124

LUDOLF BACKHUYZEN

1631–1708

77 NAVAL ENGAGEMENT

Spirited India ink drawing, with eight sailing vessels in action. In the foreground the crew of one in a rowboat.

Very clever seascape, somewhat suggestive of Willem van de Velde. Framed. Height, 7¾ inches; width, 12¾ inches

CORNELIS BEGA

Harlem, 1620–1664

78 PORTRAIT OF CORNELISZ VAN HARLEM

Bust in sanguine, silhouetted and mounted on green ground, showing in the upper right corner the signature: Korns. Begga f.

Remarkable drawing, representing a very early work of Bega, who is known to have been the son of an illegitimate daughter of Corn. Corneliszen. Height, 4 inches; width, 3¼ inches

ABRAHAM BLOEMAERT

1564–1658

79 BACCHANALIAN SCENE

Silenus supported by two Satyrs, in the foreground to the left a group of female Bacchantes, children and a satyr.

Highly interesting Flemish drawing, in pen and black chalk strongly suggestive of the style of Jacob Jordaens.

Signed A. Bloemart in lower right.

Height, 7¼ inches; width, 8 inches

JOHANNES BRONKHORST

1648–1727

80 A SHEET WITH 24 PEN AND WATER-COLOR STUDIES OF INSECTS

Clever drawings. From the Armand Sigwalt Collection, Paris.

10 - Height, 3½ inches; width, 7½ inches

AELBERT CUYP (attributed to)

1605–1691

81 COW RESTING

Charcoal sketch with white high-lights on blue paper.

10 - This drawing came into my hands under the above attribution. It is a highly clever Dutch 17th Century drawing and it is not at all impossible that Cuyp was the author.

Height, 4¾ inches; width, 7⅜ inches

AERT DE GELDER

School of Rembrandt, 1645–1727

82 JOSEPH INQUIRING FOR HIS BRETHREN

Spirited pen and sepia sketch characteristic of the school of Rembrandt. Apparently one of a series of Bible illustrations

4½ 6 by the same hand, all showing numbers and reference to the Bible text in the same handwriting. The writer has encountered a similar drawing with identical handwriting in the Albertina Collection, another was in the Peltzer sale.

Height, 8 inches; width, 12⅛ inches

83 THE GOOD SAMARITAN, MANNOAH HIS WIFE AND THE ANGEL

30 - Another drawing from the above-mentioned series, with number and reference to the Bible text in the same handwriting. Highly interesting pair of drawings.

Height, 8 inches; width, 12¼ inches

HENDRICK GOLTZIUS

1558–1616

84 THE TRIUMPH OF GALATEA

The original drawing for his engraving after Raphael's painting in the Villa Farnesina, showing the same inscription as the engraving: six lines in Latin verse and the note: Opus hoc depictum est suis coloribus Roma ad parietem per Raphaelem d'Urbin; in palatio Augustini Ghigi, et ibidem ab H. Goltzio (the initials forming Goltzius' monogram) adnotatum, et deinde eri in sculptum. Anno 1592.

There is no question in my mind that this is not a drawing from the engraving but Goltzius' original design. It shows his peculiar precise rounded line, the same as his burin stroke. Highly interesting pen drawing in red ink, the sea and sky in India ink brush work. Framed.

Height, 22¾ inches; width, 17 inches

JACOB JORDAENS

1593–1678

85 CHRIST WITH THE DISCIPLES AT EMAUS

Christ seated at a richly laden table between the Disciples, who seem to be talking animatedly. Behind, a woman bringing a dish; to the left, a man pouring wine.

A masterly color sketch in Jordaens' most characteristic style. An unusually fine example.

From the R. Peltzer Collection.

Height, 10 inches; width, 11⅛ inches

[See Illustration]

PHILIP DE KONINCK

1619–1689

One of the foremost pupils of Rembrandt

86 FULL-LENGTH FIGURE OF AN OLD MAN. Pen and India ink

Signed Ph. Koninck on the reverse.

Superb drawing, very closely related in style to Rembrandt. Without the old signature, this drawing would possibly have been known as a Rembrandt. Framed.

Height, 6 inches; width, 3⅜ inches



JACOB JORDAENS

CHRIST WITH THE DISCIPLES AT EMAUS

[NUMBER 85]

JAN LIEVENS

School of Rembrandt, 1607–1663

87 A DOVECOTE

A solitary pigeon house standing by the edge of a wood. Highly typical pen drawing, in a style very close to Rembrandt's. If it were not for a certain lack of life in the composition I would not hesitate to call this a Rembrandt drawing, a view shared by Mr. Meder, our best authority on Rembrandt. Height, 8⅜ inches; width, 7½ inches

JEAN LINGELBACH

Born in Frankfort 1625, died in Amsterdam 1687

88 GROUP OF THREE MEN ON HORSEBACK

To the left a ruined castle.
Pen and India ink drawing. From the Peltzer Collection.
Height, 4¼ inches; width, 5⅜ inches

89 RIDER WITH TWO HORSES

Receiving a drink from a landlord at the door of an inn. Exquisite charcoal drawing with slight touches of white high-lights on blue paper. Framed.
Height 4½ inches; width, 3¼ inches

GODEFROY MAES

Born in Antwerp 1649, died 1710

90 ALLEGORY OF JUSTICE

Clever India ink drawing with white high-lights and touches in water-color. On grey paper.
Signed in lower left.
Height, 5 inches; width, 6¾ inches

JACOB MATHAM

Harlem, 1551–1631

Pupil and stepson of Hendrick Goltzius

91 MYTHOLOGICAL SCENE

In the foreground to the left, under an open tent, Venus, nude, embraced by a god; towards the rear, five gods seated

around a table, a cupid in front; behind on a hill two goddesses playing the flute and below a dancing couple. To the right in the foreground a greyhound seated in front of a fountain. Pen drawing on Vellum, highly finished in the manner of an engraver. The signature "Jac. Matham fecit" on the base of the fountain. This drawing seems to be the design for the engraving described by Bartsch under No. 21, which, however, is in oval shape. Signed drawings by Jac. Matham are of the greatest rarity. Height, 7⅝ inches; width, 11⅝ inches

JAN MIENSE MOLENAER

92 GROUP OF DRINKING PEASANTS

Seated around a table; to the left one is being dragged out by his coat, by his wife and a small child.

Broad and spirited drawing, in Molenaer's characteristic style; black and white chalks on green paper. Framed.

Height, 10⅝ inches; width, 16⅝ inches

ANTHONY PALAMEDESZ (Stevaerts)

Born in London 1604, died in Delft 1680

93 SOCIETY SCENE

A party of about 18 people of the rich class of Holland.

A superb drawing in dark red chalk. Probably unique in quality of technique; the writer has never before encountered a drawing of elegant Dutch life in a style so exceedingly simple and yet so full of vitality.

Height, 4½ inches; width, 9½ inches

CRISPIN DE PASSE

1540–1629

94 THE ASCENSION OF THE VIRGIN

Pen and India ink drawing, probably the design for an engraved Bible illustration.

From the Lanna Collection.

Height, 3⅛ inches; width, 2⅜ inches

95 WOMAN PLAYING THE LUTE

Design for an illustration of the Dutch Legend: Genevieve de Brabant.

Exquisite pen and sepia drawing. From the Marquis de Lagoy (Fagan 332) and William Mayor (Fagan 601) Collection. Framed. Circular, Diameter, 4½ inches

20-

REMBRANDT VAN RHYN

1606–1669

96 RUINS OF AN OLD DOORWAY

2-70-

To the left a woman seated on a bench, trees on both sides. Superb pen drawing, from the E. Utterson and Peoli Collections. This magnificent Rembrandt drawing was acquired by me in New York at auction, under the correct attribution, for a very small amount, those present apparently not having enough confidence in the attribution. It has never been offered by me, as I intended to hold it until peace would permit me to show it to the great Dutch authorities, Dr. Bredius and Hofstede de Groot, for verification. I include it in this sale, however, in order to have Rembrandt's name worthily represented. I consider this a drawing of very great value and I wish to state here for the benefit of the prospective purchaser, that my opinion is not only backed by my experience but also by a very high wager with a sceptical friend pending the verdict of the authorities above referred to.

Height, 7 inches; width, 12 inches

[See Frontispiece]

SCHOOL OF REMBRANDT

97 HOLY FAMILY

√-

Interesting drawing, in Rembrandt's typical manner. Formerly attributed to Rembrandt (see old ink attribution on the reverse).

From the R. Peltzer Collection.

Height and width, 5¼ inches

98 MAN ON HIS KNEES BEFORE A WOMAN

On the reverse another sketch of the same subject.
Interesting school drawing, formerly attributed to Rembrandt, but more likely by a close follower or contemporary imitator.

Height, 5 inches; width, 3¼ inches

ROELAND ROGHMAN

1597–1685
Friend of Rembrandt

99 LANDSCAPE

In the distance the large tower of a church.
Interesting pen and India ink drawing, previously attributed to Rembrandt. On the reverse a pen drawing of another landscape, with pedestrians walking on a road in the foreground.

Height, 3⅞ inches; width, 6¼ inches

PETER PAUL RUBENS (attributed to)

1577–1640

100 FULL-LENGTH FIGURE OF A NOBLEMAN

Very clever pencil and India ink wash drawing, signed in lower right P.P.R. fecit. With the collector's mark. Fagan No. 381.
When acquiring this interesting drawing I did not pay for the big name and quote the old attribution here with reserve. I have had no opportunity to verify the attribution, which, however, is by no means so very improbable.
It is a Flemish drawing of the period, sufficiently good to own, even without the big name.

Height, 6½ inches, width; 3⅛ inches

SCHOOL OF RUBENS

101 TWO ANGELS APPEARING TO AN ASSEMBLY OF NOBLEMEN AND CLERICALS

Beautiful drawing in black and red chalks.
From the R. Peltzer Collection.

Height, 8⅜ inches; width, 12¼ inches

PETER ANDRIES RYSBRAECK

1655–1729

Pupil of Francois Millet and Poussin

102 WIDE LANDSCAPE

With mountains and river, in the middle distance a village; in the foreground two figures by a waterfall.

Superb and decorative water-color drawing, from the A. G. de Visser, Amsterdam, 1881, and M. von Lanna Collection.

Height, 6¾ inches; width, 9½ inches

HERMANN SAFTLEVEN (manner of)

1609–1685

103 LANDSCAPE WITH OLD CITY WALL, MOAT AND DRAWBRIDGE

Numerous people seated and walking near the walls and across the bridge. On the slope in the foreground two goats, on the water a rowboat.

A lovely Dutch landscape drawing, superb in detail and perspective. Pen and sepia.

Height, 4⅛ inches; width, 6 inches

GODFRIED SCHALKEN

1643–1706

104 THE ARTIST'S SELF-PORTRAIT

Decorative sanguine drawing from the F. A. van Scheltema Collection. In oval, height 8 inches; width, 7 inches

105 MARY MAGDALEN PENITENT

Sanguine, pen and India ink drawing, very strong in the effect of light, typical of Schalken's paintings.

From the Peltzer Collection.

Height, 10½ inches; width, 10⅛ inches

JOHANN CHRISTIANUS SCHOTEL

1787–1838

Distinguished Dutch Marine painter.

106 MARINE

With many sailing vessels and row-boats.
Charcoal and pencil. Signed J.C.S. in lower right.
From the Charles Gasc Collection.
Height, 7¾ inches; width, 11½ inches

BARTHOLOMAEUS SPRANGER

1546–1627

107 HOLY FAMILY

With two angels, one singing and one playing the lute.
Pen and India ink drawing.
From the Earl of Pembroke Collection.
Height, 13 inches; width, 9½ inches

BARTHOLOMAEUS SPRANGER (attributed to)

108 BATTLE SCENE

Nude man defending himself against seven onrushing horsemen. Three fallen fighters on the ground.
Tremendously powerful pen and sepia wash drawing of the pre-Rubens period. Height, 16½ inches; width, 22½ inches

ANTHONY VAN DYCK (attributed to)

1599–1641

109 THE DESCENT FROM THE CROSS

This highly interesting and spirited drawing in charcoal, pen and bistre came into my hands in a collection under the above old attribution. Having seen numerous vivid sketches by the master in this same style, I believe in the attribution. Opinions of connoisseurs, however, vary in this case. Dr. Sirén was inclined to call it a Venetian drawing of the Tintoretto style. In any case, it is a sufficiently interesting drawing even without a big name.
Height, 7 inches; width, 5½ inches

110 PIETA

Two holy women mourning over the dead body of Christ. Pen and India ink wash. A work undoubtedly by the same hand as the preceding item. The drawing which comes from an entirely different source had the same attribution before it came into my possession.

Height, 8½ inches; width, 7 inches

111 CHILD (OR ANGEL) HOLDING A BOOK AND LILIES

Pen and India ink wash drawing, from the Pierre Jean Mariette, Count Moriz von Fries and Count Poggi Collections. In spite of the wonderful pedigree I do not feel justified in endorsing the traditional attribution of this pretty drawing without reserve.

It is a nice Flemish drawing of the period, but I cannot see the hand of van Dyck in it.

Height, 9¾ inches; width, 6½ inches

GERBRAND VAN DEN EECKHOUT

1621–1674

Pupil of Rembrandt from 1635–40

112 YOUNG CAVALIER, SEATED

Superb drawing in black chalk heightened with white on blue paper. Signed: Eeckhout, in ink in the upper right corner.

A drawing of rare artistic quality, of the closer Rembrandt school. Framed. Height, 8¼ inches; width, 6⅝ inches

JAN VAN GOYEN

1596–1656

113 LANDSCAPE

Wide road bordered by high trees; from the distance a wagon is seen approaching.

Pencil drawing of magnificent perspective in van Goyen's characteristic style. Signed with the monogram V.G. in the lower right corner. Height, 6⅛ inches; width, 10⅜ inches

114 YOUNG GIRL, STANDING

Full length, in three-quarter profile.

Exquisite charcoal drawing from the van Scheltema Collection, Amsterdam. Height, 5 inches; width, 3¼ inches

WILLEM VAN MIERIS

1662–1747

115 ALLEGORY OF SPRING

A young female genius floating in the air with a garland of flowers at play with two cupids holding a flower basket. Exceedingly graceful and delicate sanguine drawing in the younger Mieris' characteristic elegant style. Circular composition. Framed. Diameter, 7⅜ inches

116 YOUNG WOMAN crowning another with a wreath of flowers, in the rear a third playing the tambourine

Drawing in black chalk, with white high-lights on grey paper. This charming drawing has also been attributed to Goltzius, whose style it closely resembles. Since, however, the exactness and flow of line are also peculiar to Mieris, the old attribution is here retained.

From the Peltzer Collection.

Height, 5⅞ inches; width, 4½ inches

ADRIAN VAN OSTADE

1610–1685

117 PEASANT PUSHING A LOADED SLEIGH

Magnificent small sepia drawing, from the Sellière, Engert and A. von Lanna Collection.

Height, 1⅞ inches; width, 3½ inches

[See Reproduction on cover]

118 INTERIOR OF A GRANGE

A woman kneeling in front of a barrel, from which she seems to draw the contents; a man standing behind her.

Beautiful and characteristic drawing in black and white chalk on blue paper. From the F. A. van Scheltema Collection, Amsterdam. Framed.

Height, 8½ inches; width, 7½ inches

JACOB VAN RUYSDAEL

1628–1682

119 OLD MILL

With large water wheel; on a hill to the right two peasants. Among the reproductions of drawings in The Rijksmuseum, Amsterdam, I found another drawing by Ruysdael showing this same mill but from a different angle, drawn with the same bold and characteristic flow of line.

Height, 4 inches; width, 7⅞ inches

[See Frontispiece]

ESAIAS VAN DE VELDE

1590–1630

120 TWO MEN IN CONVERSATION

To the right a dog.

Exquisite little pencil drawing. Framed.

2½ inches wide and high

CORNELIS VISSCHER

1618–1658

121 HEAD OF AN OLD WOMAN

In profile, turned to the right.

Superb charcoal drawing on Vellum, of the greatest fineness of execution. Signed C. Visscher.

From the Peltzer Collection.

Height, 4⅝ inches; width, 4⅜ inches

MARTEN DE VOS

Antwerp, 1531–1603

122 THE FALL OF THE GIANTS

Masterly composition of many figures on minute space.

Pen and India ink drawing, signed M. de Vos in lower right.

From the R. Peltzer Collection.

Height, 5¾ inches; width, 3¾ inches

123 ST. JEROME, IN THE DESERT, IN PRAYER

Spirited pen and sepia wash drawing.
From the same collection as the preceding item.

Height, 7⅝ inches; width, 5½ inches

PHILIP WOUWERMAN

1614–1670

124 CAVALIER ON HORSEBACK

Exquisite charcoal drawing, in Wouwerman's best style.

Height, 3¾ inches; width, 2½ inches

SEVENTEENTH CENTURY

FRENCH SCHOOL

LOTS 125 to 138

ROBERT BOISSARD

about 1600 (born 1570)

125 NYMPHS SURPRISED BY SATYRS

Graceful circular composition, drawn in exquisite flow of the pen. From the R. Peltzer Collection. Framed.

Diameter, 6 inches

STEFANO DELLA BELLA

Florence, 1610–1664
Worked in Paris, contemporary of Callot

126 CHILD AT PLAY WITH DOGS

Clever little drawing in pen and India ink wash. Framed.

Height, 3¼ inches; width, 4¼ inches

DANIEL DUMONSTIER

1574–1646

127 PORTRAIT OF AN OLD MAN

Black and red chalks, the flesh tints touched in water-color. This magnificent drawing in the Bardini Collection given was to the Italian School. After some research and careful comparison with the reproductions of Dumonstier's work, there remains not the slightest doubt that this is a typical representative drawing from the hand of the famous French Portraitist.

A superb example, the paper somewhat worm-eaten in spots.

Height, 9¾ inches; width, 8½ inches

FRENCH SCHOOL

about 1600

Possibly Dumonstier or Lagneau

128 HEAD OF A MAN

Strong drawing in red and black chalks.

Also from the Bardini Collection, where it was given to the Italian School. It is undoubtedly a work of the same school and period as the preceding item, but not quite sufficiently characteristic of the hand of Dumonstier, to give it to him without reserve. Height, 9 inches; width, 7 inches

FRENCH SCHOOL

(*Possibly Robert Nanteuil, 1623–1678*)

129 HEAD OF AN OLD MAN

Superb drawing in red and black chalks.

The features of the portraitee bear a strong resemblance to those on Nanteuil's famous portrait engraving of Francois de la Motte Le Vayer, R. D. 143. It is undoubtedly a work of the period and an engraver's drawing, and the attribution to Nanteuil seems quite plausible to the writer. Oval.

Height, 7¾ inches; width, 6¼ inches

130 HEAD OF A MIDDLE-AGED MAN

Excellent drawing by the same hand and with the same characteristic qualities as the preceding item.

Red and black chalks. Oval.

Height, 8 inches; width, 6¼ inches

CHARLES LEBRUN

1619–1690

131 HEAD OF A MALE SAINT

Beautiful drawing in red and black chalks.

Height, 11⅝ inches; width, 8½ inches

132 HEAD OF A FEMALE SAINT (MATER DOLOROSA)

Magnificent design in red and black chalks, heightened with white. An old French mount.

Height, 14½ inches; width, 10¼ inches

CLAUDE GELLEE, called Le Lorrain

1600–1682

133 LANDSCAPE

In the center a ruined castle, in the foreground a goatherd with his flock.

Pen and sepia, the castle and sky beautifully touched up in water-color. One of the most beautiful Claude drawings the writer has ever encountered, the flock of goats in the foreground strongly suggestive in style of Claude's famous etching: "Le Bouvier."

From the Duke of Rutland Collection.

Height, 5¾ inches; width, 7⅜ inches

[See Illustration]

134 WIDE LANDSCAPE

In the foreground a hill with three trees, in the center castle or town on a hill, in the distance the sea.

Exquisite and characteristic pen and sepia drawing masterly in perspective. Dated 1678. The date preceded by a word hard to decipher, the nearest I can make out is: Jan Lanee; it may possibly mean January of the year——

On the reverse a small pen drawing, showing four women washing in a well at the foot of a hill crowned by ruins. In the lower right the inscription: "Civita Lavinia."

Height, 4¼ inches; width, 6½ inches

[See Illustration]





TWO LANDSCAPES BY CLAUDE LORRAIN

[NUMBERS 133 AND 134]

135 THE TEMPLE OF NEPTUNE, ROME

The old temple by the Tiber, cruelly used as a human habitation, provided with new roof and chimney, seen from the side, to the left two small houses, the figure of a man in the foreground.

45- Superb drawing in red chalk and India ink wash.

Height, 5¾ inches; width, 9 inches

CLAUDE LORRAIN (attributed to)

136 RUINS, SUGGESTIVE OF THE PALATINE, ROME

Two male figures in the foreground.

On the reverse, Christ or a Saint, standing on a rock. Pen and sepia wash drawings.

10- While I could possibly accept the attribution to Claude for the very clever drawing in the front of the sheet, the one on the reverse undoubtedly betrays to me a weaker hand. I feel inclined to credit Bartholomeus Breenbergh, the Dutch artist, born about 1600, who worked mostly in Rome and also etched scenes of the ruins of classical Rome, with the authorship of these drawings.

Height, 8¼ inches; width, 9⅛ inches

GASPARD DUGHET, commonly called: Gaspard Poussin

Rome, 1613–1675

137 CLASSICAL LANDSCAPE

76- With seven people in the foreground by the border of a lake. Beautiful pen and sepia drawing, in Gaspard Poussin's characteristic style. Height, 5 inches; width, 10 inches

138 ITALIAN LANDSCAPE

With house and Roman temple in the middle-distance, in the foreground a man, standing in a boat and rowing. Signed in the lower left with the initials: P.G.

10- Highly spirited pen and India ink drawing, with touches of sanguine. Height, 6 inches; width, 6½ inches

SEVENTEENTH CENTURY

SPANISH, ENGLISH AND GERMAN SCHOOLS

LOTS 139 to 145

ALONZO CANO

1601–1665

139 ST. CECILIA

Spirited sanguine sketch, signed Alonzo Cano in lower left corner. From the Charles Gasc Collection.

Height, 4¼; width, 4¾ inches

JUSEPE DE RIBERA (called Lo Spagnoletto)

Born in Spain 1583; died in Naples 1656

140 TWO BEGGARS

Superb pen drawing from the collection of Earl Spencer (1758-1834)

A masterly drawing which one feels inclined to give both to Callot and to Rembrandt. The grotesque character, however, is entirely Spanish and makes one think of the much later Goya. Height, 9½ inches; width, 6⅝ inches

SIR PETER LELY

1618–1680

Flemish painter, worked mostly in England

141 PORTRAIT OF THE DUKE OF MONMOUTH

Beautiful drawing in black chalk; the flesh tints in sanguine.

Height, 7¼ inches; width, 5¾ inches

ISAAC OLIVER

Circa 1560–1617

English Miniaturist

142 FIVE CHARMING SKETCHES in pen and sepia of fancy subjects on one sheet; they show much grace and charm, two being highly finished (Pembroke Catalogue description). From the Earl of Pembroke Collection.

Reproduced in Arthur S. Strong's work, Vol. II, No. 66. Signed Isa. Oliver, on the mount.

Height 9½ inches; width, 8 inches; including the border on the mount.

WILLIAM ROGERS

English engraver, born in London about 1545

143 THE DUCHESS OF MARLBOROUGH

Sanguine, signed in lower left.

Highly interesting early English engraver's drawing.

Height, 8⅝ inches; width, 6½ inches

15-

ADAM ELSHEIMER (Style of)

1578–1620

144 JACOB WRESTLING WITH THE ANGEL

In the foreground of a wide landscape. In the center a caravan with camels and cattle crossing a bridge.

Exquisite miniature painting on vellum in most brilliant vivid coloring. From the Peltzer Collection. Framed.

27 50

Height, 2¾ inches; width, 4¾ inches

WENZEL HOLLAR

Born in Prague 1607; died in London 1677

145 VIEW OF A DUTCH TOWN WITH CASTLE

To the left and in the foreground a wide river, with two sailing vessels.

30- Signed above: Orsvig(?) not clearly decipherable and dated 1630.

Magnificent wide view in Hollar's characteristic delicate style, in pen and pencil. From the collection of Philip Lankrink, page to King Charles I, and a contemporary of the artist.

Height, 5½ inches; width, 7¼ inches

EIGHTEENTH CENTURY

FRENCH SCHOOL

LOTS 146 to 164

GABRIEL BALLIN

146 HEAD OF A MAN

Black crayon drawing, probably for an engraving. Graceful French 18th Century work. Framed.

Height, 5½ inches; width, 3 inches

147 LANDSCAPE

Rocks and high trees in the center, water to the left and mountains in the distance.

Decorative French drawing in red crayon. Framed.

Height, 4½ inches; width, 7 inches

148 MILL AND WATER-FALL

Showing the Title: "Cascade et moulin du Chateau de Tencin, dans la Dauphine, dep. de l'Isere, a 5 lieues de Grenoble."

Typical French 18th Century drawing in red and black crayons. Framed. Height, 4¾ inches; width, 7¾ inches

MARIE JEANNE BERNARD

1740–1809

Daughter of Jean Joseph Bernard, called Bernard de Paris, famous calligrapher.

149 LOUIS XVI AND MARIE ANTOINETTE

Pen, wash and water-color drawing of the two heads in profile, within oval border of rich penmanship, the latter probably done by the father, the famous "maître d'ecriture."

Signed: Fait à la plume par Mlle. Bernard.

Mademoiselle Bernard is known to have made some repetitions of her father's portraits of the King and the Queen, one of which is in the Museum at Luneville.

Highly finished and decorative drawing, engraved.

Height, 16 inches; width, 11¾ inches

FRANCOIS BOUCHER (attributed to)

1704–1770

150 HEAD OF A TURK

Vigorous sanguine drawing in the typical manner of the French 18th Century drawings. Boucher made various drawings of similar subjects, and it is not at all impossible that this is not only a work of his studio but also by his own hand. However, it lacks the charm and grace which makes the possession of a Boucher drawing so attractive. Framed.

Height, 8¾ inches; width, 6¼ inches

SCHOOL OF BOUCHER

151 HEAD OF A YOUNG GIRL

Typical French 18th Century drawing in red and black chalks. Height, 11½ inches; width, 11½ inches

152 APOLLO IN HIS CHARIOT

Spirited French 18th Century drawing, in black chalk on grey paper, traces of white high-lights.

Height, 10½ inches; width, 16½ inches

153 JOSEPH AND POTIPHAR'S WIFE

Spirited drawing in black and white chalk on grey paper of the period, but not delicate enough to be by Boucher, to whom it was attributed when it came into my possession.

Height, 13 inches; width, 10 inches

JEAN HONORE FRAGNARD

1732–1806

154 CLASSICAL SUBJECT

Man and woman enthroned, to the right a boy approaching. Excellent drawing in red and black chalks, touched with white, of the early classical period of the artist. Framed.

Height, 7½ inches; width, 7¾ inches

155 THE ANGEL OF VICTORY

Black and red chalks, heightened with white, on brown paper. Of the same style and period as the preceding item. Framed.

Height, 7½ inches; width, 5 inches

These drawings were acquired with four others by the same hand from a private collector to whom they were sold as Rubens drawings. I called them French 18th Century work immediately. When I returned to New York I sold two of the lot to a dealer who soon established them as early works by Fragonard, an attribution confirmed recently by very good authority.

FRENCH SCHOOL

(attributed to Fragonard by the previous owner)

18th Century

156 HEAD OF CUPID

Beautiful and spirited charcoal drawing on grey paper. Most likely a work of Boucher's studio. Framed.

Height, 10¼ inches; width, 8¼ inches

FRENCH SCHOOL

18th Century

157 HEAD OF A YOUNG WOMAN

Black crayon, delicately touched in water-color. Exquisite little circular drawing, framed in miniature style.

Diameter, 1⅜ inches

158 PORTRAIT OF A YOUNG WOMAN

Miniature, graceful and charming in color, somewhat rubbed. Oval. Framed. Height, 1⅜ inches; width, 1 inch

159 PORTRAIT OF KING CHARLES IV OF SPAIN

Miniature. Superb 18th Century miniature. The features of the portraitee are familiar from Goya's painting. Oval. Framed. Height, 4 inches; width, 3 inches



ANDRE PORTAIL

[NUMBER 164]

ANTOINE JEAN, BARON GROS

1771–1835

160 THE ASSUMPTION OF THE VIRGIN (or more likely Transfiguration of Jeanne d'Arc, on account of sword and palm of victory held by the Angels)

Charcoal with white high-lights on light brown paper.

10- From the Charles Gasc and Peoli Collections.

Height, 9¼ inches; width, 5½ inches

JEAN BAPTISTE LANGLOIS

161 ORNAMENTAL PENMANSHIP

Small old volume, in 18th Century leather binding, containing 42 exquisite studies in ornamental penmanship, in the style of the art practiced by Bernard de Paris. Signed on the fly-leaf, J. B. Langlois and dated 1755.

37- These interesting pen drawings represent ornaments on flower-scrolls, some have birds added and there is one excellent piece of virtuosity from the writer's pen in the design of a parrot. An exceedingly interesting book of drawings, from the Ritter von Pfeiffer Collection, Vienna.

NICOLAS DE LARGILLIERE (attributed to)

1656–1746

162 LADY, SEATED

Her arm resting on a pillow; looking into a small mirror. Beautiful sanguine drawing on brown paper, with white high-

15- lights. Height, 10½ inches; width, 8⅝ inches

CHARLES PARROCEL

1688–1752

163 SHEET WITH VARIOUS SKETCHES OF FIGHTING MEN

To the left full-length figure of a man shooting, in the upper right a repetition of head and arms of the same. Below, a fallen soldier and two studies of feet.

7½ Brilliantly vivid sanguine sketches.

Height, 7½ inches; upper width, 8½ inches; lower, 10 inches

ANDRE PORTAIL

Famous French Portraitist and Designer, died 1760

164 YOUNG WOMAN

Seated in a chair, in full figure.

Drawing in red and black crayons of the most exquisite and characteristic quality; typical representative of the graceful and charming draftsmanship of the period. Framed.

From the E. Desperet Collection, 1865.

Height, 8⅜ inches; width, 6 inches

[See Illustration]

250-

EIGHTEENTH CENTURY

DUTCH, GERMAN AND ITALIAN SCHOOLS

LOTS 165 to 170

ABRAHAM DELFOS

Leyden, 1731–1820

165 HEAD OF A YOUNG WOMAN

Carefully executed design in red and black chalks, on vellum.

Height, 8⅞ inches; width, 7 inches

15-

FRANCESCO GUARDI

Venice, 1712–1793

166 SERIES OF EIGHT PEN AND SEPIA SKETCHES

(Two of them on one sheet) representing:

1 and 2. Sheet with five small sketches: on the front 2 couples, in rich 18th Century costumes. On the reverse: on the left, another couple similar to the sketches in front; in the center boy with a flock of geese, and to the right a cavalier, standing. Height, 3 inches; width, 7¾ inches

3500-

3. Sheet with 12 figure sketches, all in various attitudes and vivid motion. Height, 4 inches; width, 11 inches

4 and 5. Two sketches on one mount, both pen and India ink on blue paper. The upper showing a group of ten Venetian people, moving away from the spectator, in open space, signed Fco. Guardi in lower left.

Height, 3½ inches; width, 7⅝ inches

[See Illustration]



TWO OF THE MAGNIFICENT GUARDI DRAWINGS

[NUMBER 166]

The lower one showing groups of 17 adults, five children and a dog, in the same manner as the preceding item.

Height, 3⅝ inches; width, 8¾ inches

[See Illustration]

6. Group of about 50 people, in a frieze-like composition; most wonderfully vivid massing of many figures on a small space. Height, 3 inches; width, 11½ inches

7. Similar composition of a large group of people, more pronounced in the India ink, less in the pen work, in much wilder motion than the preceding item.

Height 2⅞ x 11¼ inches

No more wonderful drawings have passed through the hands of the writer than these two marvelous compositions.

8. Venetian palace court-yard, with men and children. Charming design in the more ordinary style of Guardi drawings. From the Collection of General H. E. Fox, Ambassador at Naples, 1806. Height, 6¾ inches; width, 7⅞ inches

Owing to the great importance and value of this remarkable collection of Guardi drawings I do not wish to see them split up and prefer to offer them as one single lot, hoping that they will always remain together and find their way into a very important collection. Instead of further commenting on the unusual quality of this lot myself, I prefer to print here a letter, written to me about them by Dr. Oswald Sirén:

"It is indeed with unusual interest and æsthetic enjoyment that I studied the seven drawings by Francesco Guardi that you showed me the other day. They are not only perfectly characteristic of this great draughtsman, they show him at his very best. The two sketches on blue paper representing walking figures seen from behind are most remarkable studies of movement—one actually sees the small figures disappearing toward the background—and the two long horizontal drawings on white paper are the most living impressions of light and shade. They can well be compared to Rembrandt's most impressionistic sketches, they vibrate with life and are filled with an atmosphere that envelops the figures and makes them all parts of one pictorial vision. The other drawings in the collection of Guardis have merits of the same kind. Altogether they represent the master from different sides and give a good idea of his greatest qualities: the wonderful interpretation of light and atmosphere as a pictorial medium and the brilliant and life-catching technic."

GEORGE PHILIP RUGENDAS

1666–1742

167 GROUP OF SEVEN RIDERS WITH EIGHT HORSES

Vivid pen and India ink drawing in Rugendas' well-known style. Framed. Height, 8¾ inches; width, 10 inches

AART SCHOUMAN

Born at Dordrecht 1710, died at The Hague 1792

168 PORTRAIT OF LOUIS, DUKE OF BRUNSWICK-WOLFENBUETTEL (1718-1788)

Bust, three-quarters to left, in armor.

Clever India ink drawing; signed in lower left: A. Schouman fecit 1755. Framed.

From the van Scheltema Collection.

Height, 10 inches; width, 6¾ inches

J. TAMBOER

Dutch Artist, about 1800

169 ABRAHAM VAN STRIJ (1753-1826), genre-painter of Dordrecht, giving a drawing lesson to a pupil

Water-color drawing in rich coloring.

Signed in verso: J. Tamboer, 4 Maart 1816, na A. van Strij.

Height, 9½ inches; width, 8 inches

CORNELIS TROOST

Amsterdam, 1697–1750

Famous Dutch painter of the 18th Century

170 THE PORTRAIT BUST OF J. CAMPO WEYERMAN (1677-1747)

Painter and pamphletist; surrounded by five cupids and little fauns.

Beautiful sanguine drawing from the Pinto and Habich Collections; engraved. Height, 7 inches; width, 5⅜ inches



THOMAS GAINSBOROUGH
MRS. SHERIDAN AND MRS. TICKELL
[NUMBER 172]

EIGHTEENTH CENTURY

ENGLISH SCHOOL

LOTS 171 to 183

PRINCESS CAROLINE

Daughter of King George II

171 FAMILY GROUP

Couple playing with five Children.

Charming drawing in black and red chalks, strongly under the influence of the French draftsmanship of the period, somewhat similar to the style of Portail, but weaker.

Signed in ink: "Her Royal Highness, Princess Caroline, daughter King George II delineavit."

Decorative drawing, especially interesting on account of its historical associations. Height, 7½ inches; width, 11¾ inches

THOMAS GAINSBOROUGH

1727–1788

172 MRS. SHERIDAN AND MRS. TICKELL, holding a Child, seated, in a landscape

Magnificent drawing in colored chalks in the master's best and most characteristic style. I have before me the reproductions of Gainsborough drawings in the British Museum and I do not see any finer specimen in that rich collection. The drawing is a study for the painting in the Dulwich Gallery. In the painting, however, the little child is omitted, and I learn that it was on account of the fact that the child died between the execution of the drawing and the painting. A drawing of prime importance. From the Pfungst Collection. Framed. Height, 11¾ inches; width, 9 inches

[See Illustration]

173 MOUNTAINOUS LANDSCAPE

Magnificent drawing in charcoal and white chalk high-lights on blue paper. (See note below the following item.)

Height, 10 inches; width, 14 inches

[See Illustration]

174 LANDSCAPE

In the foreground a man, apparently trying to persuade a reluctant young cowherdess; two cows to the left.

Charcoal drawing in Gainsborough's characteristic style.

Height, 8 inches; width, 11⅜ inches

When acquiring these two drawings the owner obtained a letter, part of which reads "These are characteristic studies by Gainsborough and unsurpassed of their kind. They are considered finer than similar drawings in the National Gallery, London. Purchased from the late Col. H. M. Skrine, J.P., C.C., and Lady Mary Skrine, of Warleigh Manor, near Bath, Somerset, England, and had never left the neighborhood of Bath, where they were produced by Gainsborough during his residence there. Exhibited at the Bath Art Gallery, 1911.

Signed: Hugh Blaker, R.B.A., late Director of the Holburne Art Museum, Bath.

THOMAS GAINSBOROUGH (attributed to)

175 PORTRAIT OF A WOMAN in three-quarter length

Beautiful charcoal drawing with touches of water-color. This drawing was acquired by me from a western collector; on the reverse is a note: "Bought at the sale of Charles Letts, Esq. Collection in London at Hodgsons a few years ago."

Signed Thos. Gainsborough.

The reason that I do not give this drawing to Gainsborough entirely without reserve is that I think that the face has been tampered with by a different hand, the outline and eyes are too hard and not in keeping with the beautifully light touch of the rest of the drawing. A very good English authority shares this view of mine and does not hesitate to call the drawing and signature otherwise authentic. The face apparently was somewhat rubbed and the lines strengthened on account of that, but by a rather unskilled hand.

Height, 6⅝ inches; width, 4½ inches

WILLIAM NELSON GARDINER

1766–1814

176 LORD POULETT

Water-color drawing in miniature style. Signed W. G. in lower right. This drawing came into my possession attributed



THOMAS GAINSBOROUGH

[NUMBER 173]

to Sylvester Harding, the miniaturist. I find in Bryan's Dictionary that Gardiner, Bartolozzi and Harding collaborated in the latter's publications, and therefore, supported by the monogram, I think my attribution the correct one.

Height, 5½ inches; width, 4⅝ inches

ANGELICA KAUFFMAN

1741–1807

177 YOUNG WOMAN, SEATED

In mourning attitude in front of a tombstone.

Decorative water-color in the artist's characteristic taste. Signed with the initials A.K. on the tombstone.

From the James Saunders Collection, London.

Height, 8 inches; width, 10⅛ inches

THOMAS STOTHARD

1755–1834

178 A LOVING COUPLE, SURPRISED

Exquisite little pen and India ink, delicately touched in water-colors.

From the Halsey Collection.

Height, 4¾ inches; width, 3 inches

THOMAS STOTHARD (style of)

179 MYTHOLOGICAL SCENE

Charming English illustration, in pen and sepia wash. Framed. Height, 4½ inches; width, 3 inches

180 PAIR OF ENGLISH 18TH CENTURY BOOK ILLUSTRATIONS

In pen and sepia wash, by the same hand and in the same style as the preceding item.

Height, 4½ inches; width, 3 inches

BENJAMIN WEST

1738–1820

181 CHRIST IN THE HALL OF CAIPHAS

Sepia wash and pen drawing. Mounted. On the reverse the title and autograph signature of the artist

Masterly composition in Rembrandtesque chiaroscuro.

Height, 3⅜ inches; width, 5¼ inches

182 CUPID STRINGING HIS BOW

Very clever pen and India ink drawing, mounted like the preceding item, with the autograph title and signature of the artist on the reverse.

Height, 8¼ inches; width, 6¼ inches

183 THE DEATH OF CICERO

Pen drawing on slate grey ground, on an old mount, showing title and signature on the reverse, in West's autograph. Very powerful. Height, 12⅝ inches; width, 9 inches

NINETEENTH CENTURY

FRENCH AND ENGLISH ARTISTS

LOTS 184 to 200

EUGENE BALAN

1809–1858

184 LA FOIRE ST. ROMAIN A ROUEN, 1834

Marvelously vivid water-color, strongly suggestive in style of the contemporary Isabey. An exquisite composition of masses and color. The title, name and date, transferred from the old mount to the back of the frame. Framed.

Height, 4 inches; width, 6¾ inches

185 FARMYARD

On the reverse the title: "Interieur de la ferme Bertrand, rue du Champ des Oiseaux, a Rouen. Abattue en 1834." Name and date 1834. Water-color. Framed.

A companion piece to the preceding item and of the same charming quality. Height, 3¾ inches; width, 6¼ inches



JEAN BAPTISTE COROT

[NUMBER 189]

ROSA BONHEUR

1822–1899

186 FOUR CHARCOAL SKETCHES FOR THE "HORSE-FAIR" in one frame

The lower one signed with the stamp Rosa B— in lower right. Three of the sketches on the upper sheet, one below. Highly interesting sketches for the famous painting in the Metropolitan Museum. From the Blumenstiel Collection.

The upper, 6 inches; the lower, 4⅝ inches high, both 12¼ inches wide.

187 TWO SKETCHES OF LIONS, in one frame

Above: Lion and Lioness, lightly drawn in grey chalk; very brilliant.

Below: pen studies of three lions in the desert. The stamp Rosa B— in lower right. Framed.

From the Blumenstiel Collection.

Each 5½ inches high; 10½ inches wide

FRANCOIS BONVIN

1817–1888

With Courbet, the leading realist of the French School of the middle of the 19th Century

188 A YOUNG GIRL, HOLDING A BASKET

Water-color, signed and dated 1847.

Exquisite design, comparable in quality to Millet. Framed.

Height, 8 inches; width, 5¼ inches

JEAN BAPTISTE CAMILLE COROT

1796–1875

189 WIDE LANDSCAPE

With large tree and classical ruins, five figures in the foreground. Signed Corot in lower right.

Magnificent charcoal drawing of the greatest beauty, as typical as far as the hazy and almost mysterious quality of the atmosphere is concerned, as the best of the master's paintings. Framed.

From the J. Staats-Forbes Collection.

Height, 11¾ inches; width, 18⅜ inches

[See Illustration]

GEORGE PERFECT HARDING

Exhibited in London between 1802 and 1840

Son of Sylvester Harding (distinguished chiefly by his water-color copies of English historical Portraits)

190 PORTRAIT OF A NOBLEMAN

Water-color portrait in miniature style after an Old Master. Framed. Height, 5½ inches; width, 4½ inches

25-

FREDERIC, LORD LEIGHTON

1823–1896

191 HEAD OF A BEARDED OLD MAN, looking upward

Sketch for the painting in Tate Gallery: "And the Sea gave up the Dead which were in it." See autograph pencil note in lower right: "The Sea giving up its dead."

11-

A separate autograph signature appears in a special opening in the mat.

Excellent drawing in black and white chalk on brown paper. Published and reproduced in an English Art Magazine. Framed. Height, 5¼ inches; width, 8 inches

JEAN FRANCOIS MILLET

1841–1875

192 LE CHARBONNIER (The Charcoal-burner)

He is pushing a wheel-barrow towards his primitive hut in the woods.

1300-

Superb large charcoal drawing, signed J.F.M. in lower left. Framed.

From the J. Staats-Forbes Collection.

Height, 11 inches; width, 15½ inches

[See Illustration]



THE CHARCOAL BURNER BY JEAN FRANCOIS MILLET

[NUMBER 192]

193 PEASANTS IN CONVERSATION WITH A SHEPHERD

Beautiful charcoal drawing in Millet's characteristic manner, signed with the stamped initials in lower left. Framed.

Important drawing, from the J. Staats-Forbes Collection.

Height, 7¼ inches; width, 8¾ inches

194 FOUR SLIGHT SKETCHES IN ONE FRAME

To the left quick sanguine study of a figure, stamped in lower right. Center: Two small pencil sketches on one sheet, both stamped in lower left, to the right pencil figure of a man, stamped in lower left.

The two outer sketches, 6 inches high; 3⅝ inches wide

The one in the center, 5¼ inches high; 3¼ inches wide

Interesting sketches, acquired by the previous owner at the dispersal of the effects of the artist.

195 ST. JEROME, AT PRAYER, IN THE DESERT

Bold and vigorous pen sketch, in Rembrandtesque manner. Stamped J. F. Millet, in lower left.

Acquired from the same source as the preceding item. Framed. Height, 6 inches; width, 10¼ inches

196 PEASANTS AT REST

Magnificent little charcoal drawing in Millet's best style. The stamped initials in the lower right. Framed.

From the J. Staats-Forbes Collection.

Height, 3½ inches; width, 5¼ inches

197 LA LEÇON DE LECTURE

Mother teaching her little daughter to read.

Lovely and characteristic charcoal sketch.

The stamped initials in lower right. Framed.

From the same collection as the preceding item.

Height, 8 inches; width, 5¾ inches

198 INTERIOR OF A DARK CELLAR

The light falling in through a small window in the thick wall, two empty baskets below.

The stamped initials in lower right. Framed.

From the J. Staats-Forbes Collection.

Height, 6⅛ inches; width, 6¾ inches

AUGUSTE RODIN

199 GROUP OF A MAN AND CHILD

Small pen and India ink drawing; signed "A. Rodin" in lower right corner.

An unusual little sketch of much more solid modelling than the more well-known Rodin drawings.

Acquired directly from the artist by the previous owner.

Framed. Height, 3¾ inches; width, 2¼ inches

GABRIEL SALAMPIN

Early 19th Century

200 STREET OF AN OLD TOWN

Water-color, signed and dated 1830.

Charming water-color in the manner of Isabey and Bonington.

Framed. Height, 7¼ inches; width, 4¼ inches

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library